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NOTES ON THE SUMMER LOAN  
EXHIBIT OF LACES

THE following résumé of the summer exhibit of laces, on view until October 31, has been written for the convenience of those who may be interested in recalling certain features of the exhibit, and also for those who find it impossible to visit the gallery. The matter has been arranged in groups corresponding to the cases, and as each case is numbered, any individual piece may be readily located. A list of the lenders with the numbers of their pieces, will be found toward the end of the article.

The exhibit in Case I illustrates the gradual development of Venetian needlepoint from *reticello*, shown in a characteristic seventeenth-century strip (No. 1), in which the geometric pattern is based upon the warp and weft threads of the linen foundation—lacework having been the outgrowth of linen cutwork—through the early stages of *punto in aria*, where geometric patterns are replaced by angular sprigs with stiff leaves, to the elaborate foliated scrolls in high relief found in the *punto tagliato a fogliami* or, as it is called in France, the *gros point de Venise*.

In the strip of *punto in aria* (No. 2), while the worker is still dependent upon the rectangular framework of the cloth foundation, the diagonal threads no longer serve as the skeleton of a geometric star or circle motive, but support stiff, round leaves; and the needle, becoming more deft, is feeling its way toward a wider field as in No. 3, where a fully developed scroll, branching from a heraldic device, evidences a perfected technique of great delicacy. In No. 4 the knotted work in the hair of the cherub and the uplifted wing of the adjacent bird mark a still further advance in technique; but although the pendent floral forms—the iris, carnation, tulip, and pomegranate—are skilfully drawn, the angular treatment of the vine lacks the freedom that characterizes the scrolling vine of No. 3. These two pieces reflect the charm of the delightful sixteenth-century patterns of Parasole (1597) and Vecellio (1600). The worker has attained

the highest proficiency in the elaboration of technique in No. 5, a cravat or panel of *gros point de Venise*. The rich foliation of the scroll, the floral forms with their free-standing petals, and the exquisite stitchery in every detail reflect the spirit of an artisan to whom the execution of a work of beauty is distinctly a pleasure. No. 6, a piece formerly in the collection of the Duchess of Genoa, the mother of Queen Margherita, presents an interesting parallel to No. 5. A narrow bobbin-made tape is used as the foundation of the pattern, the details being filled in with needlepoint stitches. The design is of confronted lions rampant, hunters, dogs, stags, and rabbits.

In Case II three strips of Venetian needlepoint illustrate that fabric at its best period. No. 7 with its beautifully designed scroll, held in place by the contact of its details and only occasional brides or tie-bars, shows restraint and dignity in its well-modulated relief. No. 8 differs from No. 7 in that there is perhaps more variety of stitches in the details, a greater number of brides, and the stem of the scroll is edged with picots. As an example of technique, No. 9 is unsurpassed, the lines of the original pattern being almost lost in the forest of delicate brides and spiral stems supporting myriads of picots, which in turn are combined with purled scrolls edged with pendent stars.

The fabrics in Case III are also of Italian workmanship, but they differ from those in Cases I and II in that in nearly every piece the relief of the pattern consists of a simple cordonnet outline; a type of lace that has been characterized as "Spanish"—either Italian work made for the Spanish market or produced by Italian workers in Spain. In No. 10 a fragment of *punto in aria* dating from about 1600 has been remodeled to form a modern headdress or cap such as was worn in the middle of the nineteenth century. The pattern in No. 11 is worked in the flat and in general character recalls the pomegranate scroll design of the rich Italian cutworks attributed by some to Florentine workers but generally conceded to Venice. Of the same type is No. 12, though of less distinguished de-

sign.<sup>1</sup> No. 13 offers still another variety of pattern, a floral vase combined with pomegranates. This style of lace corresponds to the closely worked, clothlike fabric found in Netherlandish portraits of the seventeenth century. Nos. 14 and 15 differ slightly in pattern and date from the middle of the seventeenth century, when the deep points of the earlier period were much less exaggerated. No. 16, more distinctively Spanish, dates from about 1600.

Venetian needlepoints are continued in the four notable pieces of Case IV; two of these (Nos. 17 and 18) are large circular capes of the heavy gros point de Venise; another (No. 19), a large square of delicately drawn scrolls arranged in an open pattern allowing the free use of ornamental brides; the fourth (No. 20), of smaller pattern and more delicate technique, showing the less formal type demanded for secular costume.

Case V is devoted to a group of the lighter French needlepoints. No. 21 is a scarf of point d'Argentan worked in a dainty Louis XV pattern of floral sprays and garlands; No. 22, a strip of the same with a serpentine vine and pendent baskets. Both of these pieces have the characteristic buttonholed hexagonal mesh of the Argentan fabric. In No. 23 a strip of point d'Argentan of unusual beauty, detached floral sprays are worked in a ground of the ornamental *réseau rosacé*, similar to that illustrated by Palliser.<sup>2</sup> No. 24 is a strip of the same with a medallion pattern inclosing a bird motive and the figure of Justice; a similar piece is in the Brooklyn Museum of Arts and Sciences. No. 25 is one of a pair of point de France sleeve ruffles, *engageantes*, such as were worn during the reign of Louis XV, about the middle of the eighteenth century. No. 26, one of a similar pair of ruffles, is worked in Burano needlepoint, a lace often identified by its clouded *réseau* or ground mesh. In general character it resembles the point d'Alençon, but differs from it in the ground stitch and as well in the technique of the

cordonnet which in Burano lace is loosely stitched whereas in the French lace the outlining thread is always closely buttonholed. No. 27 is a scarf of point d'Argentan of the same period as No. 21.

Case VI contains a remarkable flounce of point d'Argentan (No. 28) dating from the middle of the eighteenth century. The pattern is made up of a formal arrangement of fruit and flowers, a vase form alternating with that of a basket, the two separated by candelabra. These principal motives are supported by elaborate scroll devices which in turn repeat the shell and festooned bandwork of the upper part of the pattern; the lower edge is finished with an elaborate Baroque border. While this flounce has the French technique, certain features of the design suggest Italian provenance; its fruit motives, garlands, and ribbons seem to lack the delicacy characteristic of the French touch. The original use of a flounce of this depth—thirty-seven inches—cannot readily be determined, and certain details of the border indicate that it is not in its original form. The formality of its pattern, however, and the recurrence of the pomegranate suggest that it may have been designed for the church, possibly for the regal vestment of some prelate.

A needlepoint berthe in Case VII combines the point d'Alençon and point d'Argentan groundings; the central medallion with its floral bouquet has the fine mesh, while other parts of the pattern have the large hexagonal mesh.

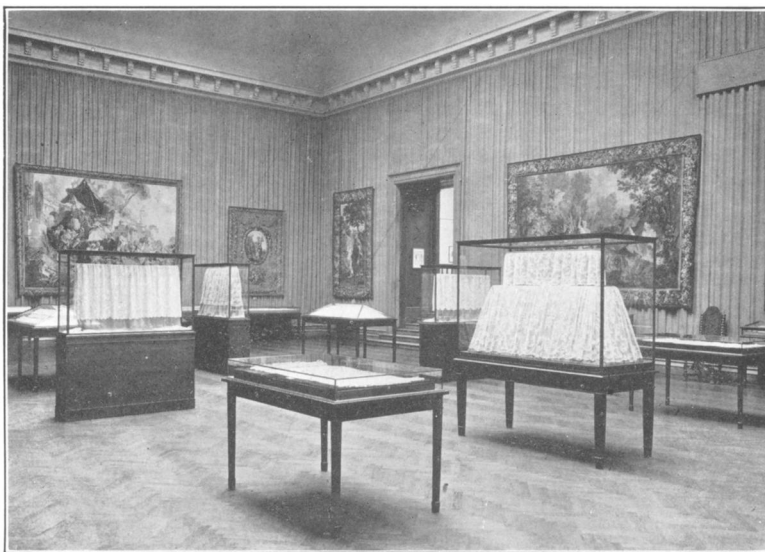
A collection of lappets and cap crowns of the first half of the eighteenth century is placed in Case VIII. In the old days the lappet, or *barbe*, as it is sometimes called, was only worn according to the strictest terms of etiquette. An early reference to the custom is found in a description of the funeral cortège of Queen Mary Tudor (1558) which states that ladies in the first and second chariots wore "their barbes above their chynes," as did likewise the four ladies on horseback, while in the third chariot the ladies wore them "under their chynes." The lappets in this case are Flemish bobbin work, Nos. 30, 31, 32, 33, 34, 37, and 41 representing the best type of old Brussels, always dis-

<sup>1</sup> Similar pieces are illustrated by Ricci, *Antiche trine italiane*, pl. XLI.

<sup>2</sup> Plate LVII.

tinguished from the Flemish work of other centers by the *côte*, a tapelike veining on the outline of the pattern or in the veining of the leaves. This closely designed fabric seems to be a survival of the compact Netherlandish lace of the late seventeenth century, and recalls as well the Schleswig lace preserved in the Rosenborg Palace at Copenhagen. Nos. 38, 39, and 40—a beautiful cap set with a design of hunters, stags, and dogs—have the same technique

the Argentan workers, the *réseau rosacé* (cf. No. 23 in Case V), consists of the crown and lappets with three lengths of narrow lace which comprised the *barbes pleines* or lace headdress of ladies at the court of Louis XV. Lappets also formed part of the *fontange*, a lace headdress introduced during the later years of the reign of Louis XIV. This was made with a high-standing frill in front, while the *barbes* hung loose at the back. The lace produced at this



LOAN EXHIBITION OF LACES AND TAPESTRIES

but are slightly later in date. In this set as in the case of another set in Case IX (Nos. 46-47) the ownership is divided between two enthusiastic collectors, Mrs. Harris Fahnestock owning the lappets and Mrs. McDougall Hawkes the crown. In Nos. 32, 36, and 42 the floral type of pattern has been replaced by a close design of ornamental bands and palmettes, while No. 30 shows a tendency on the part of the worker to produce a more open effect by the introduction of the *réseau* which is characteristic of the later period covered by the lappets in Case IX. An exceptionally fine cap set (No. 35), in which the ornamental ground, the *oeil de perdrix*, reflects the needlepoint stitch popular with

period often had the pattern reversed to meet the demand of this important feature of court costume, just as was true in the sixteenth and early seventeenth centuries in the case of bobbin lace made for trimming the neck ruffs (cf. the strip of lace in Case XXII with its inverted figures). In No. 43, two lappets have been joined by a skilful worker, the narrow lace frill having been combined with the *barbes* to make one long piece similar to a *quille* (cf. No. 104, Case XXIX).

In Case IX most of the lappets shown are of a later period, the third quarter of the eighteenth century, and no daintier laces were produced by the lace-makers of this period than are here assembled;

the lightness and gaiety of the French spirit combined with the perfected technique of the patient Flemings. In one (No. 46) a shepherd and shepherdess are beneath a tree, with the lambs, which appear also in the crown, and the faithful dog; in another (No. 44), of old Mechlin, a gracefully poised bird plucks at a bunch of grapes while a second bears in its beak a sprig of leaves; in Nos. 51 and 52 dainty love birds are combined with delicate leaf sprays and tree forms. A pair of lappets (No. 50) illustrate the Brussels type of needlepoint, showing a well-designed group of standards. On either side are lappets of exquisite Venetian rose point (No. 49). No. 55 represents the most delicate of Venetian fabrics, the grounded Venetian, or point de Venise à réseau, of which few good examples are available for private collectors. In No. 45, a pair of lappets in point d'Alençon, the field, instead of being crowded with palmettes and floral forms as in the richly designed pair shown under No. 48, is devoid of ornament save for a simple border and a clear mesh semé with small buds and leaves. This style of pattern was evolved when the vogue for ruffles demanded lighter fabrics than those employed during the reign of Louis XV.

Combined with the laces in this case are three tapestry purses (No. 56) of microscopic beauty. One of these, woven in green and silver, bears the arms of the French Dauphin, Louis XIV; another, in black and silver, shows a phoenix rising from the flames, while a third has a medallion illustrating La Fontaine's fable of the fox and the stork.

The ecclesiastical pieces in Case X are of exceptional interest: a benediction veil (No. 57) of north Italian guipure similar to the Flemish fabrics of the Musée Cinquante-naire at Brussels; a chalice veil (No. 58), once the property of Madame Louise de France, daughter of Louis XV, and bequeathed by her to the Carmelite convent of St. Joseph-Rochefort; a strip of needlepoint (No. 59) with a design of medallions framing figures of the Virgin and Child; and a third chalice veil (No. 60) in which the Virgin and an attendant donor form a central medallion worked in close needle-

point stitch similar to No. 59, which has a technique resembling the Schleswig lace, but which is considered by some to be an interesting type of early Burano.

The flounce of so-called "point" d'Angleterre in Case XI (No. 61) reflects the silk patterns of the same period, the central fountain shaded by symmetrically placed trees combined with architectural details in the style of the ornamentists of the early years of the reign of Louis XV, when the tendency was to break away from the stiff formality that had marked the closing years of the previous century. The term "point" is often misleading when used in connection with bobbin laces, i. e. point d'Angleterre, point de Milan, Regency point, etc., the amateur naturally inferring that the fabric is made with the needle instead of on the pillow. This is particularly confusing in the case of point d'Angleterre, which is neither needlepoint lace nor English, the term having been applied to Flemish laces smuggled into England and sold there as a native product.

One of the most beautiful designs is that of the point d'Argentan flounce in Case XII (No. 62), with its blossoms, birds, and dragon-flies. Its floral sprays, like those in the flounce of point d'Angleterre in the central case (No. XXIV), suggest the plates of floral ornament designed by Pillement.

In Case XIII a group of French and Flemish laces have been arranged to illustrate characteristic patterns of the eighteenth century. No. 63, a strip of point d'Angleterre, shows an inverted pattern with an interesting swan motive. No. 64 is a strip of old Mechlin (Malines) with floral sprays, medallions, and bowknots. Mechlin lace is a perfectly flat fabric made on the pillow, the pattern and mesh at the same time, the pattern being outlined with a thread that often has a silky texture. The mesh is what is known as the Flemish "droschel" or *vrai réseau*, hexagonal with two sides braided and four sides twisted. In bobbin lace the threads of the mesh are always twisted or braided, while those of the pattern have a woven technique like the warp and weft threads of linen. In needlepoint the whole pattern is built

up on the buttonhole stitch, the solid part formed by each row of stitches being looped into those of the preceding row. No. 65 is a strip of Brussels, with delightful *personnages*, courtiers and ladies in costumes of the Louis XV period, cupids, swans, and dogs. The details of the pattern are made on the pillow, and then arranged face downward and the mesh of réseau worked in afterwards. This has the same droschel ground as the Mechlin, differing only in the number of stitches in the two braided sides of the hexagonal mesh. No. 66 is a charming strip of Binche, often referred to as "old Valenciennes," with a ground of *fond de neige*—a stitch resembling snow crystals and distinctly characteristic of this fabric. No. 67 is Valenciennes, a typical specimen of the late eighteenth century differing in texture from the modern fabric that more frequently has the square rather than the round mesh and is always more sheer.

The flounce shown in Case XIV (No. 68) illustrates the most difficult Brussels technique, the filmy threads of the ground being woven on a pillow in narrow strips of about half an inch in width and then joined at the edges until a piece of the necessary width is acquired. The sprays of the pattern are made separately on a pillow and afterwards applied on the delicate grounding. The figure motives in this instance are of needlepoint. This, without question, is one of the finest examples of Flemish lace-work in existence, by reason of its extreme delicacy of texture, charm of pattern, and remarkable dimensions.

The two pieces in Case XV (Nos. 69-70) represent north Italian bobbin lace of the seventeenth century when the patterns were still bold in outline. In the early days of lace-making the fabric was confined principally to the ornamentation of fine household and church linen. No. 69, probably Genoese, has for its design a highly conventionalized branch of leaves worked in quadrangular units on a square pillow, while No. 70 has an inverted pattern of formal vases.

Case No. XVI contains other examples of applied lace of the same technique as the flounce in Case XIV. No. 71 again

represents the marvelous patience of Flemish lace-makers; an exquisite dress such as was worn toward the close of the eighteenth century and well on into the Empire period, a short-waisted frock with a low-cut bodice and small puffed sleeves of the finest droschel net worked in needlepoint with a leaf pattern in a field semé with dots. The five sets of lappets (Nos. 72-76) in this case are of the same general character, the droschel ground with dots and sprays of bobbin work.

Case XVII shows still another type of applied lace but of much earlier date (No. 77); a Sicilian church piece, the trimming of an alb. The pattern is of fine linen cut in a foliated scroll, a technique similar to the Irish Carrickmacross work, and applied on a net ground called Buratto, which was made in narrow strips on small hand looms. An interesting feature of this piece is a *jeu d'esprit* introduced by the worker, a single animal figure that appears but once in the entire length of the strip and may possibly be some heraldic device of the person for whom the lace was made.

In the first of the central cases (No. XVIII) may be seen two beautiful examples of point de France: one, No. 78, in the style of the flat Venetian with an elaborate foliated scroll; the second, No. 79, a typical French work with an ornate design of pomegranates. Directly above this piece is a strip of great delicacy (No. 80), in a Brussels fabric of the Empire period with wreath motives inclosing alternately the Napoleonic bee and the monogram of Maria Louisa, Empress of France and second wife of Napoleon.

Of equal interest is the wedding lace of Queen Charlotte (No. 81), wife of George III of England, displayed in Case XIX. This beautiful flounce of point d'Argentan has a design of floral and ribbon motives, and is of unusual size. Following the custom of the times, the laces worn by the royal couple at their wedding September 8, 1761, were presented to the ladies and gentlemen in waiting, and the Queen's lace on this occasion fell to the lot of the then Duchess of Northumberland from whom it passed into the possession of the Rosslyn family. Still another note of

historical interest is added to this piece by a slight rent in its mesh, caused by the garter buckle of the late Czar Alexander while dancing with Lady Rosslyn at a ball given at Buckingham Palace in honor of the marriage of his daughter, Princess Marie, to the Duke of Edinburgh.

In the Italian and French needlepoints arranged in Case XX the work of the two countries may be readily compared. No. 82, which is typically Italian with its delicate bird motives scattered at random among a forest of scrollwork, shows none of the feeling for symmetry and balance peculiar to the French work of the period, illustrated in Nos. 83-84. No. 85, a piece dating from the first half of the eighteenth century, has an interesting feature in the diagonally placed wheathead motives introduced in its design.

The *bas de rochet* (No. 86), in Case XXI, a bobbin lace flounce of *guipure de Flandre*, is a typical example of Flemish ecclesiastical lace. In the same case a strip of point de Milan (No. 87) introduces a crowned eagle as a central motive in a formal scroll, a device reminiscent of Spanish rule in northern Italy.

Another ecclesiastical flounce (No. 88) is shown in Case XXII. This is a Flemish fabric dating from the first half of the eighteenth century, and has a symmetrical pattern of floral and leaf forms. No. 89, in the same case, is an interesting strip of early seventeenth-century Italian bobbin lace of the pointed type such as edged the elaborate neck ruffs of the period. The pattern, which is inverted, is made up of archaic human figures and pelicans placed on either side of a central stem or tree motive.

In a flat table case (No. XXIII), one of the gems of the collection (No. 90) is seen in the flounce of point de France. In the style of Berain, if not from an actual design of the master, this flounce illustrates the best period of the French fabric as developed under Colbert, Minister of Finance under Louis XIV. Its gracefully balanced pattern of delicate architectural devices combined with semi-natural floral forms is familiar to all lace students from the illustrations of a fragment of this

same pattern in the Musée des Arts Décoratifs.

Two flounces of point d'Angleterre occupy the central case, No. XXIV. No. 91, some seven yards in length, has a charming pattern of vertical floral sprays combined with set bouquets designed in the style of Pillement; the foxgloves especially with their pointed caps reflecting the chinoiserie motives of this artist's work. No. 92, a narrower flounce of the same technique, has the field divided into medallions by undulating bands of open mesh framing formal bouquets.

No. 93 in Case XXV is a deep flounce of Venetian, an example of the first half of the seventeenth century. This shows the fully developed punto in aria antedating the highly accentuated relief of the later gros point de Venise. Few complete specimens of this type in such excellent condition have survived.

The flounce of point de France in Case XXVI (No. 94) may be readily dated, as its almost exact counterpart appears in the portrait of Cardinal Gaspard de Vintimille painted by Hyacinthe Rigaud, who died in 1743. Its ornate pattern of highly conventional palmettes and leaves branching from a central motive shows the large hexagonal mesh of *brides picotées* characteristic of the finest points de France. No. 95 in the same case is a narrow strip of point d'Alençon, an exquisite fabric of delicate stitchery dating from the second quarter of the eighteenth century, while No. 96 is a band of flat Venetian with a clear-cut Italian scroll pattern.

Another deep flounce of bobbin lace (No. 97) in Case XXVII has a field of broken scrolls combined with delightfully naïve figure motives—a sprightly dog, a dainty bird, and a harlequin sporting a feather in his pointed cap and wearing a delectable neck ruche. A similar piece in the Liedts Collection at the Gruuthuus in Bruges is designated as a native fabric. In the eighteenth century, the Brussels needlepoint had none of the charm of the French work of the same period, which is probably due to the fact that expert Flemish workers confined themselves to the pillow work which had an established

market and only occasional lace-makers attempted the needlepoint, the patterns usually suggesting rather amateurish draughtsmanship. No. 98, however, is an unusually fine example, the design being somewhat similar to Burano lace of the period.

The laces in Case XXVIII represent fine Venetian needlepoint of the seventeenth and eighteenth centuries: No. 99, a strip of rose point of very fine quality such as was produced in the closing years of the seventeenth century alike in Italy and France; No. 100, a similar piece of less elaborate detail; No. 101, flat Venetian in a pattern of the coralline type.

In Case XXIX two large breadths or skirts of point d'Alençon illustrate the exquisite quality of that fabric as it was produced to meet the demands of fashion in the closing years of French court life. No. 102 has three bands of delicate floral festoons on a ground semé with dots. No. 103, a similar example of slightly later date, has slender spirals with branching tendrils rising from a simple border scroll. The third piece in this case (No. 104) is a quille of needlepoint measuring several yards in length with a serpentine vine worked in the clear hexagonal mesh of the point d'Argentan, a fine example of a lace garniture without which no lady's costume was complete at the court of Louis XV.

An unusual piece of rose point (No. 105) shown in Case XXX is replete with interest when one studies its details: its Doge's herald with his upraised trumpet, its mermaids and sea lions, its lions rampant and birds. Nos. 106 and 107 are two strips of delicate rose point, part of a cap set of which the lappets are shown in No. 49

in Case IX. No. 108 is a narrow strip of the same quality and period. Nos. 109 and 110 are a pair of cravat ends in point de France, the vertical motives of the design dating them from the second half of the eighteenth century. No. 111 is a piece of rose point showing the best period of Venetian work.

The friends of the Museum who have participated in this exhibition are Mrs. George T. Bliss, who has lent the following pieces: Nos. 20, 88, 94, 97, 98; Mrs. George Blumenthal, Nos. 78, 93; Mrs. Albert Blum, Nos. 31, 33; Senator William A. Clark, No. 90; Mrs. De Witt Clinton Cohen, Nos. 56, 60; Mrs. William Bayard Cutting, Nos. 14, 17, 26, 63, 67, 72, 86, 96, 99, 108; Mrs. Robert W. de Forest, Nos. 8, 92; Mrs. Harris Fahnestock, Nos. 4, 7, 12, 13, 16, 19, 23, 25, 30, 35, 38, 39, 46, 48, 49, 50, 59, 61, 65, 79, 82, 83, 84, 85, 89, 95, 105, 106, 107; Richard C. Greenleaf, Nos. 3, 11, 22, 41, 42, 55, 64; William Milne Grinnell, No. 77; Mrs. Harold Godwin, No. 43; Miss Marian Hague, No. 6; Mrs. McDougall Hawkes, Nos. 1, 2, 15, 32, 34, 36, 37, 40, 44, 45, 47, 51, 53, 54, 69, 70, 73, 74, 75, 76, 100, 104, 109, 110; Mrs. Leo Kessel, No. 52; Mrs. J. Pierpont Morgan, Jr., Nos. 5, 58, 68, 71, 81, 87, 91; Mrs. Joseph Pulitzer, Nos. 21, 29, 101, 103, 111; Mrs. Edward Robinson, No. 66; Mrs. Herbert L. Satterlee, Nos. 10, 27, 62, 80; Mrs. George T. Whelan, Nos. 9, 18, 28, 57, 102; Miss Gertrude Whiting, No. 24.

While the collection numerically is not large, each piece is of choice distinction, an exhibit of which New Yorkers—as only New York collections are represented—may well be proud. F. M.

## NOTES

A HISTORIC PIECE OF AMERICAN SILVER. A small silver tumbler made by Philip Goelet, baptized in New York in 1701 and admitted as a freeman in 1731, has been lent to the Museum by the Hon. A. T. Clearwater, to be added to his collection of American silver. It contains

Goelet's mark, PG, crude capitals in an irregular oval. The somewhat damaged condition of the piece is explained by its interesting history during the period of the Revolution, which is here quoted from a letter from Judge Clearwater.

"Kingston, in Ulster County, New York,